



Why is it— The H.C. of L.?

The greatest riddle
of the time.

Sketches from life by
Westerman.

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NEWSPAPER SYNDICATE.



"Say, honey! A house of mourning is a musical comedy by the side of this place. These wails about high prices are getting on my nerves. I'm gonna quit an go someplace where no one ever mentions the H.C. of L.!"
"Forget it! There aint no such place, dearie!"

A days pleasure—
"No! Just came down town to be paralyzed!"
"Paralyzed?"
"Yes, by the prices!"



"If you need any Madam, I'd advise you to buy now. The price is going up!"
"Madam, did you say u-up?"



Sounds reasonable—
"Mr. Wizz, when do you think prices will come down?"
"About the time that they shoot the moon!"



"What's the use of kickin'? Everybody's got more than he ever had before!" "That's just it. Everybody doesn't want everybody to have more than he had before."



"Well, knock me down with an cigarette, dearie! If that woman didn't get vinegared at me for offering her something cheaper than she eat for!"



"Everybody's getting his but me!"
"But the fellow who says this seldom looks the part."



One good soak deserves another.—
Dr. Diagnose;—
"Show him in. Say! What I do to him'll be a plenty! He's the bird who sold me the lumber for my house last summer!"

PAID SALARIES TO SUBMIT TO COUNCIL

Means An Increase to All and An Aggregate of About \$57,000

Heads of Departments and Inside Staff Liberally Dealt With This Year

After having been at the job almost every day for a week, and sometimes for two or three days a day the Board of Control finished the civil employees' salary revision yesterday afternoon. For a good many years the inside staff has had but very meagre advancement, most of the money available going to the outside employees. Salaries have been kept down while wages have gone up. This year the same is the case.

All city employees come in for advance, the total of which will amount to something in the neighborhood of \$57,000 or \$58,000 for the nine months beginning April 1st, when the new schedule becomes effective. Naturally the increases would, of necessity, be large this year the Board retained, of the estimated \$72,000 advance, \$15,000 to \$20,000 to be applied to the outside staff. This will provide all the increase and leave about \$40,000 to \$45,000 to be applied to the inside staff. The Board has laid it down as a hard and fast rule that the inside staff will have to meet all contingencies of the year. Heads of departments have been dealt with in the same manner. The Board considers a liberal way, bringing them up nearer to the outside staff. The Board has laid it down as a hard and fast rule that the inside staff will have to meet all contingencies of the year. Heads of departments have been dealt with in the same manner. The Board considers a liberal way, bringing them up nearer to the outside staff.

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THE MAN IN OVERALLS

Has anybody heard how the Patriotic League is getting along? Did you get a copy of the report?

This is the season of the year when you get a cold that hangs on. Take care.

I haven't heard anything lately about the bird sanctuary, Ad. Tope.

With promise of a bumper crop of potatoes, the farmers are busy with laying in a supply of domestic goods.

The City Hall is now in a recent mood.

Only another week of Lent. Can't you break away from the apes and the monkeys if they stare at you?

Nature is beginning to beat herself, and the little birds are joining in their love songs. Every prospect pleases and only man is vile.

Don't be a zoop.

"You need all of your fingers and all of your toes. Be careful in the factory," says the Safety League.

Show your colors. Wear a blue ribbon. Don't be too modest.

Kitchen shavers are now in favor with Easter brides.

The Y. W. C. A. Travelers' Guide could receive the city's financial support.

There is always room in the church for one more.

How are you on more production?

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THEATRES

AND THOSE IN THE FOOTLIGHT GLOW

GRAND

"Flo-Flo," that typical laugh-making musical comedy which had a sensational successful run at the Cort Theatre, New York, for an entire season, will be brought by John Cort to the Grand Opera House on Monday for a three-day run.

"Flo-Flo" has a plot, which must be attributed to Fred de Gaze, it has to do with the love affair of Miss Angelina Stokes at her childhood playmate, a worldly mother and an importer of a count, who schemes to marry Miss Stokes for her money. The Fashion Shop operated by Mother and Simpson, two exceptionally well-drawn comedy characters is the background for one of the most striking fashion parades ever seen on the stage of a New York theatre. The models worn by Flo-Flo, the beautiful mannequin, and her assistants in the "perfect 28" chorus are from the shop of the most exclusive modistes in New York and Paris. It would be difficult to say whether "Flo-Flo" owes its popularity more to its snappy lines and catchy lyrics or to the lavishes with which John Cort has continued his cast. The evening work, worn in one number alone are said to have cost the producer thousands of dollars. Among the more popular of the numbers composed for "Flo-Flo" by Silvio Hirt are "Good-Bye Happy Day," "On the Side of the Road," "You Say So," "Don't Trust Them," "Would You Love Me" and "Ziegfeld Girl." An augmented orchestra is also an enjoyable feature.

The personnel of the cast provided by Cort includes, among others: Hazel Alger, W. J. McCarthy, Carl George, Eddie Lloyd, Augustus Blum, Rita Norton, Elinore McNamee, Carrie Danes, Robert Dale, Frank Masters and Frank Hodgins.

In spite of the declaration of a well-known dramatic critic that "Nightie Night," which comes to the Grand Opera House on Thursday, Friday and Saturday, was entirely too well-known a farce to be wholly the work of newcomers to Broadway, the authors are announced upon the programme: Adelaide Matthews and Martha M. Stanley, and "Nightie Night" is their first Broadway production, although saucy and not life, as is evidenced by the news that they are at present compiling a comedy which has been accepted for production by Adolph Klaber, producer of "Nightie Night."

Miss Matthews and Mrs. Stanley have been collaborating upon plays for several years and the success of their first play may be traced to the wise advice of Mr. Klaber. While yet dramatic critic upon the New York Times, Mr. Klaber saw the manuscript of one of their early plays and suggested that they "fit together without thought of actual acceptance until their manuscript showed a little 'spice' for managerial picking. So for some time the ambitious playwrights studied the weak points in each successive attempt until at last they felt that "Nightie Night" was quite ready for production. Then they submitted it to Mr. Klaber who immediately saw its possibilities and gave it a place of honor in his plan as an independent producer.

The lifelong friendship which has resulted in so happy a collaboration began in Boston and in Hartford on C'ne Cod, where Mrs. Stanley's home was until her marriage and subsequent journey to Cuba, where she lived for eight years. During the same eight years, Miss Matthews had left Boston for enriched her already varied experience by practical theatrical engagements upon the road. When Mrs. Stanley returned to New York from Cuba, her knowledge of Spanish was called upon by Belmont, just then



Scene from John Cort's exhilarating and dazzling musical comedy triumph, "Flo-Flo" coming to the Grand Opera House, on Monday, for a three-day visit with Wednesday matinee.

staging "The Rose of the Rancho." He engaged Mrs. Stanley to coach the players in Spanish accent and atmospheric details, and despite her surprised protest, cast her for the role of Donna Petrona.

After their excursion back-stage Mrs. Stanley remained in New York, writing for various publications. Meanwhile Miss Matthews, too, had come to the city and the two friends began their career of playwrighting with the happy result of "Nightie Night."

It has been recalled that "Nightie Night" is one of the few successful farces to be written by women with the exception of "Twin Beds" and it may be as an indirect outcome of this fact that "Nightie Night" impressed many metropolitan critics as "the brightest, cleanest farce seen in years," to quote one enthusiast. The possibility of having a bed-room farce without a bedroom and a funny farce without a trace of questionable humor seems to have interested many playwrights.



Sylvia Brennan and Randolph Gordon in the Blackstone production of the human heart drama, "Dawn," at the Lyric theatre next week.

LOEW'S

Packed full of spiciness, rollicking fun, and genuine humor, and possessing the show-stopping, fast-paced, "Two Weeks," the scintillating screen story in which daily Castanega Talmadge, star of nearly noted successes, appears at Loew's next week, is destined to be a smashing triumph. In conjunction with the exceptionally entertaining vaudeville programme, headed by the youtful and beautiful maidens who compose the Loew Art Society, this big musical number and supplemented by an aggregation of varied and attractive acts, this amazing new comedy will be a bright and out-of-the-ordinary offering.

A show girl's life is not all lobster palaces and midnight frolics. Sometimes they press their own clothes and so without breakfast, Constance Talmadge tells of the trials of a chorus girl in "Two Weeks."

Lillums Blair (Constance Talmadge) is a saucy little Broadway chorus girl, pretty and charming, but, according to her worldly-wise friends, just a little too strict in her views to make a big success. The two friends with whom she happens to be constantly to keep out of the job and it is a matter of careful counting in the tiny flat, to be sure of breakfast in the morning.

Enters into their life a wealthy young aristocrat and man-about-town, who promptly falls in love with Lillums. She suspects him and fears him, but tolerates him because he has influence with theatrical managers. When he agrees not to speak of love till she has become a star, she accepts his backing and finally the great day comes. She signs her starring contract, and a celebration is held. All the joy she has felt in her triumph is killed for Lillums, when her important admirer again starts ranting about his love for her. While on a trip to the country home of her maternal grandfather, the men of the party become more than a little irritated; and Lillums, realizing what has happened, has slipped away from the car, and has taken refuge in a deserted house. The house turns out to be the home of three bachelors, who are reluctant at having a girl with them. When her admirer has arrived on the scene, the men, in various institutions, and the bachelors conclude that she had better remain with them for two weeks. Many unusual things happen in the two weeks, and when the disappointed lover returns, he finds a remarkable state of affairs.

Saucy Constance Talmadge is at her best in this saucy film-story; there is just enough spice to flavor it, but not enough to transcend the dictums of good taste; and the humor which pervades it is of the saucy, snappy brand which sends spectators away in a merry mood.

Featuring the vaudeville portion of the show, the fast-paced, girls who compose the Loew Art Society, a bang-up aggregation of musicians, harmonists who cannot fail to please, Lane and Plant, in a hilarious riot of fun and songs, woven into a capital little vehicle entitled "The Split," hold down second place, and promise a few merry moments.

Rural comedies always get a big hand in vaudeville, and that presented by Chisholm and Breck in a real classic. "Her Cave Man" is a capital comedy, and it is said to be packed with bright lines and ridiculous situations.

Wolfer, Beck and Fraser are still battling five hundred in the harmony league, and their appearance at Loew's next week will be the last, before they sail to fill London engagements.

These three plucky youngsters have all splendid voices, and their number is at full of pep as a bit of moral. It is a sure-fire number. Capane and Wells, marvels of manipulation, with their amusing act, "Fun in a Restaurant," complete a sparkling show. Pictures, of a sound and news nature, supplement the film picture programme.

MAZMOVA COMING TO LOEW'S

Week after next the great Nazimova will be the feature of Loew's film bill, starting in her latest and best drama, "Stronger than Death." The story is one which allows of the full display of the famous emotional ability of the internationally famous actress.

A great bill of all feature acts will be seen at the Lyric, home of "big time" vaudeville, next week. Every form of entertainment popular in vaudeville will be included. The head-

line will be Sylvia Jason and William Hale in "The Book of Vaudeville," one of the most original conceptions of recent years. Then there will be delightful, irresistible Clara Howard as the special added attraction, a great song and dance review with pretty girls, comedians and dancers, and musical quists and wonderful quillquists.

The big feature picture will be "Dawn," a Blackstone production with Sylvia Brennan and Randolph Gordon in a capital all-star cast.

Jason and Hale, in their novelty have an idea attractively dressed and executed. They are two exceptionally clever players who trade on their own personalities entirely but seek instead to clothe their professional talents in daintily different garments. The result is an attractive novelty. Miss Jason and Mr. Hale are both favorites in vaudeville and musical comedy. Both have played with many professional companies.

The Book of Vaudeville is just exactly what the name implies. Of course, symbolism plays an important part in the production. On the stage a large picture, and as they turn the pages that illustrates what they are doing and describes the various scenes in songs, dances and story.

Clara Howard is a versatile and pretty young woman with a manner that is quite magnetic. She possesses what is often termed personal magnetism, and is named, but with Miss Howard, it applies quite correctly. As a singer and actress, she has brought on the stage probably the most accurate and excruciatingly funny imitation of Charlie Chaplin. She is a "live wire" and a bright, would twinkle in any constellation.

The Ten Liberty Girls, of course, will be one of the biggest acts of the bill. The number is a musical act and one of vaudeville's best offerings. The girls are pretty, full of "pep" and excellent musicians. They are all excellent musicians.

There is always something new at the seashore. If there is any doubt of this, Hugh McCormack and Grace Wallace will dispel it because their act at the Seashore is somewhat different. McCormack and Wallace offer a very triquetral comedy. The scene is a southern hotel run up on old man's hill, who also acts as a life guard. This is the part played by Mr. McCormack. One of the visitors is the part assigned to Miss Wallace. The other visitors are dummies who are made to participate in the seashore activities.

The Ballet Trio offer an innovation in vaudeville. Here are two women and one man, all fine examples of physical development and an excellent series of feats. They have thought out created and executed an unusual routine which is presented with careful regard for the artistic.

Still another attraction will be "Crimson's Merry Men," a juggling troupe embellished with many novel tricks. All in all it looks like one of the finest vaudeville bills that Manager Weil has lined up this season.

Stylish and comfortable, with leaves from the world's best makers. We have the experience knowledge and every instrument to fit every case. Lowest price. J. W. Gervie, Druggist, Doctor of Optics, 255, James Street, north.

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SAVOY

The thousands of delighted amusement seekers who have packed the Savoy all week is perhaps the best evidence of Hamilton's appreciation of this beautiful theatre, of the fine screen productions and the splendid music by the twenty-piece orchestra, and the magnificent pipe organ. Manager Broad gives the public an assurance that the high standard of entertainment, which marked the reopening will be continued.

The feature picture next week will be "In Old Kentucky," a Blackstone production with Anita Stewart and an all-star cast. This production was directed by Marshall Neilan and is admittedly his triumph achievement. The dramatic stage has been outdone in this picture, which is a masterpiece of scenic art.

Never was a more tense and gripping drama screened than "In Old Kentucky," a picture which is a masterpiece of scenic art. The picture is a masterpiece of scenic art.

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To get revenge, Hennes tells Joe Lorey that Lorey has informed his father by the same man, Hennes Heine. She is half in love with him, but she knows the value of the money she accepts it. But Lorey comes on the scene, and finding out about the transaction, forces Hennes to return the money and tear-up the contract.

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top (to homing clubman)—Where
you going at this time of night?
clubman—I'm—hic—goin' to a lecture,
Boston Transcript.

